Art 244
Graphic Design I

Art Department
Student Learning Outcomes
Though all may be addressed, the highlighted SLOs are those emphasized in this course.

1  Acquire a basic knowledge, theories, and concepts about art; develop a foundation of art skills and a high level of craftspersonship; communicate ideas and concepts through writing, speaking and art making; acquire a competency with the tools and technologies associated with the visual arts.

2  Broaden knowledge of ancient through contemporary art; develop an understanding of the theoretical, cultural, and historical contexts of art.

3  Apply processes of generating and solving problems in art; analyze, interpret and question traditional methodologies and preconceived notions of art and art making.

4  Explore and engage in interdisciplinary forms of art making.

5  Develop an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.

6  Become involved in both individual and collaborative art experiences with other students, faculty, and community.

7  Develop a career path for an art profession or an art-related field; develop an understanding of the demands and expectations of that area of art profession or art field.

Lower Division Elective

Mike Curb College of Arts, Media, and Communication
DEPARTMENT OF ART
GRAPHIC DESIGN

MISSION - The CSUN Art Department is committed to teaching students to experience and value visual thinking and creative problem solving in art, as well as recognize the concurrent importance of perception, experimentation, innovation, and critical thinking. We encourage students to understand the history and traditions of art with their relevance to social and community concerns as well as the art of different cultures. Students are also encouraged to utilize and interact with the services, facilities and technologies offered throughout the University as well as those provided by the Art Department.

PROGRAM OUTCOMES
Communication • Creativity • Critical Thought • Social Responsibility • Transdisciplinarity • Ethical Practice

Art 244 Graphic Design II • Class Number 11109
3 UNITS (3-3)

Term
Spring 2014 • MW • 11 a.m–1:45 p.m.

Instructor
Jim Kelley
james.kelley@csun.edu

Office Hours
Best by appointment
MW 9–10:30 a.m.— Sagebrush 225

Course Description
Introductory survey to the professional field of advertising and graphic design as related to print, multimedia, entertainment, environmental and other areas of visual communications. Emphasis on fundamental principles and skills with a broad approach to the application of techniques and concepts of the field. Nine hours lab. Course fee.

Prerequisite(s)
None.

Texts
REQUIRED
Becoming a Graphic Designer: A Guide to Careers in Design [Paperback]
By Steven Heller and Teresa Fernandes
RECOMMENDED

By Bryony Gomez-Palacio and Armin Vit

*Graphic Designer’s Essential Reference: Visual Elements, Techniques, and Layout Strategies for Busy Designers*
By Timothy Samara; Rockport

*100 Ideas that Changed Graphic Design* [Paperback]
By Steven Heller and Veronique Vienne; Lawrence King

*Graphic Design School*
*The Principles and Practice of Graphic Design*
By David Dabner, Sheena Calvert and Anoki Casey; John Wiley & Sons, Inc.

*Creative Workshop*
*80 Challenges to Sharpen Your Design Skills*
By David Sherwin; How Books

*Design for Communication, Conceptual Graphic Design Basics*
By Elizabeth Resnick; John Wiley & Sons, Inc.

*The Complete Graphic Designer*
By Ryan Hembree; Rockport

*Making and Breaking the Grid*
By Timothy Samara; Rockport

*Concept Design—How to solve complex challenges of our time*
By Rosted, Lau, Høgenhaven and Johansen; FORA

*Contemporary Graphic Design*
By Charlotte and Peter Fiell; Taschen

*1000 More Graphic Elements*
*Unique Elements for Distinctive Designs*
By Grant Design Collaborative; Rockport

*The Anatomy of Design*
By Steven Heller and Mirco Ilic; Rockport

*Typography Workbook*
By Timothy Samara; Rockport

*The Big Book of Typographics 1 & 2*
By Roger Walton; Harper Design Internation

*Thinking with Type—A Critical Guide*
By Ellen Lupton; Princeton Architectural Press

SUGGESTED

*Publication Design Workbook*
By Timothy Samara; Rockport

*Adobe Photoshop, Adobe Illustrator, Adobe In-Design CS6 Classroom in a Book*; Adobe Press
Instructional Process

- Lectures and/or media presentations explaining theory and issues specific to the planning and strategy of the project.
- Examples of previous student work along with professional samples.
- Explanation of the problem solving process, methods of execution, project completion and presentation.
- Demonstrations of materials, techniques, process
- Individual critiques with each student during the studio session. Development in-studio is for the benefit of the instructor’s personal attention and for the opportunity for the student to interact with other students during the design process.
- Class critiques during project development allow students to observe other projects in progress to gain confidence in the verbal presentation of ideas, to express critical evaluation of other student’s projects, and to evaluate their own work.

Materials of Instruction

Notebook for keeping notes and handouts
1 or 2GB traveldrive; jumpdrive; flashdrive with USB2.0 connection
11 x 14 or 14 x 17 inch Canson Tracing Pad
#2 Ticonderoga Pencils
Xacto Knife & #11 Xacto blades (bulk Pack suggested)
18 x 24 Self-healing cutting matte (optional)
3M Super 77 Spray Adhesive
3/4 inch White Artist’s Tape
C-Thru Ruler 18 inch (not centimeters)
Metal Ruler 18 inch
3/16 inch thick Foamcore, black or white—TBD as needed
Black Poster Board (for mounting)

Project Submission

At the end of the semester, students are required to upload a compilation folder containing each of their projects in a PDF format. Students are responsible for obtaining all work (hard copies) saved by instructor by the beginning of the following semester.

Learning Activities and Assignments

Quizzes, tests, or papers related to assignments and/or discussion topics may be given at any time.

LECTURES/DISCUSSIONS

There will be a variety of design lectures revolving around the specific needs of students and projects such as:

Technical
- General review of computer terminology and issues.
- Nature of digital color, RGB versus CMYK
- File management, organization and backup
- Accessing digital data from multiple sources
- Basic scanning and resolution
- Vector versus rastorized files
- Workspace issues
- Desktop Printing issues

Design
- General Introduction to Graphic Design
- Elements of Design
- Principles of Design
- Psychological Aspects of Design Elements & Principles
- Gestalt Theory
- Function vs. Form
- Combining Type and Image
- Trade Publications
- Color Application Methods
- Psychological Aspects of Color
- Contemporary Graphic Design History
- Swiss, Bauhaus & Modernism
• Becoming A Graphic Designer Readings
  Introduction to Editorial Design
  Introduction to Corporate Design
  Introduction to Logo Design
  Introduction to Branding
  Identity/Branding, Strengths and Weakness
  Introduction to Book Design
  Introduction to Music/Record Design
  Introduction to Information Design
  Introduction to Advertising Design
  Interactive Design
  Motion Graphics
  Environmental Design
  Advice to Designers

• Methods of Attracting Attention
• Four Conceptual Elements of an Ad
• Type & Lettering Design
• Methods of Attracting Attention in Design
• Visual Elements of an Ad
• Layout Systems & Techniques
• Understanding and Applying Hierarchy
• Page Sequence and Multi-Paneled Comping
• Materials, Methods and Tools Techniques
• Mounting and Presentation Techniques
• Printing Processes, Substrates
• Labeling and Organization of Files
• Concept Development
• Design Process—Concept through Execution
• Establishing a Solid Work Ethic
• The Importance of Details

PROJECTS

1) Celebrity Graphic: The combining of an image of a celebrity with a type treatment of their name to create an iconic graphic representation of the subject matter. Students re-crop and isolate the image from background. Students are also encouraged to develop a concept, going beyond the basic objectives of combining image and type.

2) Consumer Ad Size Conversion: An ad breakdown, meaning that students transfer the element placement and hierarchy of an ad to a smaller version of the same ad.

3) Experimental Type Booklet: The creation of a 20-panel book that explores methods in which classic type (Old Style Roman, Transitional Roman, Modern Roman, Slab Serif, Square Serif and Sans Serif), through letterform appropriation and placement, can be utilized as an element to display emotion. Playful (sometimes chaotic) yet organized.

4) Legendary Designer Editorial Spread: Preceded by the 2-page biography (above), students capture the personality of a particular graphic designer in an introductory spread. Students utilize methods that their subject designer employs such as image cropping, use of negative area, color application and use of type. Elements: Photographic imagery, copy and corporate identity. Media: Computer Generated

5) Legendary Designer Biography: A two-page paper chronicling the background, influences (as well as those whom the designer has influenced), philosophies and working methods of a legendary graphic designer.

6) Art 244 Notebook: An on-going project that consists of visual examples and definitions that illustrate graphic design 25 terms.

These projects are intended to help students establish the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization and composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.
Projects and their order may change anytime to fit the overall needs of the class.

**Assessment and Evidence of Learning**

**EVALUATION CRITERIA**

- Development of concepts that are thoughtful, original and creative
- Careful attention to execution, technique and completion of projects
- Effective visual and verbal presentation skills
- Active and verbal participation in class activities and critiques
- Attendance with necessary materials and assignment preparation
- Personal challenge and effort in project development
- Deadline compliance

**GRADE BREAKDOWN**

Critiques and feedback on main projects will revolve around individual critiques, round table critiques, and wall critiques. Projects will be graded on personal challenge, self-motivation, and attitude in exploration in the development of self-generated graphic design imagery.

The individual stages (thumbnail, rough, comp) of a project that is worth 10 points are graded on the following point system:

<table>
<thead>
<tr>
<th></th>
<th>Concepts</th>
<th>Thumbnails</th>
<th>Rough (stage 1)</th>
<th>Rough (stage 2)</th>
<th>Final Comp</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Flawless</td>
<td>8.5</td>
<td>8</td>
<td>8.5</td>
<td>9</td>
</tr>
</tbody>
</table>

Counting the final comp twice, the final grade on any project is based on the average grade of the individual stages.

\[
51 \div 6 = 8.5
\]

A total of 50 points are possible for the course. Final course grades are issued based on a straight percentage:

- 46.5 points = A
- Points will be allocated as follows:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment #1</td>
<td>7.5</td>
<td>15%</td>
</tr>
<tr>
<td>Assignment #2</td>
<td>7.5</td>
<td>15%</td>
</tr>
<tr>
<td>Assignment #3</td>
<td>7.5</td>
<td>15%</td>
</tr>
<tr>
<td>Assignment #4</td>
<td>7.5</td>
<td>15%</td>
</tr>
<tr>
<td>Biography</td>
<td>5</td>
<td>10%</td>
</tr>
<tr>
<td>Notebook</td>
<td>5</td>
<td>10%</td>
</tr>
<tr>
<td>Class Presentation</td>
<td>2.5</td>
<td>5%</td>
</tr>
<tr>
<td>Final &amp; Midterm</td>
<td>7.5</td>
<td>15%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>50</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**FINAL GRADE CRITERIA**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
<td>Clearly stands out as excellent performance and, exhibits mastery of learning outcomes</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
<td>Grasps subject matter at a level considered to be good to very good, and exhibits partial mastery of learning outcomes</td>
</tr>
<tr>
<td>B+</td>
<td>87-89%</td>
<td>Demonstrates a satisfactory comprehension of the subject matter, and exhibits sufficient understanding and skills to progress in continued sequential learning</td>
</tr>
<tr>
<td>B</td>
<td>83-86%</td>
<td>Quality and quantity of work is below average, exhibits only partial understanding and understanding and skills are not acceptable to progress in the graphic design</td>
</tr>
<tr>
<td>B-</td>
<td>80-82%</td>
<td>Quality and quantity of work is below average and not sufficient to progress</td>
</tr>
<tr>
<td>C+</td>
<td>77-79%</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>73-76%</td>
<td></td>
</tr>
<tr>
<td>C-</td>
<td>70-72%</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>67-69%</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>60-66%</td>
<td></td>
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<tr>
<td>F</td>
<td>59%-</td>
<td></td>
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<tr>
<td>29.5 pts</td>
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<td></td>
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<tr>
<td>F</td>
<td>59%-</td>
<td></td>
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</tbody>
</table>
Class Policies and Guidelines

Files & Organization

1) It is suggested that students maintain an up-to-date job folder containing all materials pertaining to their current assignment, and bring this job folder to each class. This folder shall be organized in reverse-chronological order from front (recent) to back (previous).

2) Students are responsible for converting one project job folder into an intelligently designed, chronologically organized, bound, and clearly labeled process book by the final class session. The size, which must be manageable, will be determined by the student. Below is an example of how the process book might be organized:

   Title Page with Description
   Research
   General & Detailed Information
   Bibliography
   Style + Motif (displayed in contact sheets)
   Development
   Listing of Thoughts & Ideas
   Concepting
   Image Generation and Gathering (displayed in drawings & contact sheets)
   Design Generation
   Thumbnails
   Digital roughs: 2 stages
   Final

3) Students shall clearly label digital file folders with date (by quarters and year), student’s last name and project abbreviation. The following method shall be used for the organization and maintenance of all students’ digital files (noncompliance with this method shall result in the lowering of project grade):

4) To protect their work, it is each student’s responsibility to back up their digital files on a separate hard drive, CD or DVD. The loss of files is not a legitimate excuse for failing to deliver an assignment by deadline.

5) Before working from files that have been transported from a flash drive, it is important that students first copy those files to the computer desktop. They should then remove their flash drive from the computer until they choose to replace the files.

6) Although the internet may be used as an image source only if the imagery is at least 300 ppi at the intended size of use, students are encouraged to first consider creating or photographing their own image.

7) Students must be prepared to either flush mount assignments on 3/16” black or white foam core (to be specified—see supply list) OR traditionally mount (2 inch framed border) on black Bainbridge Presentation Board (or an equivalent—see supply list).
General Protocol

8) In order to gain the full benefit of this course, attendance is mandatory.
9) Also, in order to gain the full benefit of this course, students must devote at least 5 hours per week outside of class to their course work.
10) Throughout the course, there will be various visual presentations, demonstrations, discussions and handouts which are not presently indicated in the syllabus.
11) Throughout the course, there will be various reading assignments and possible quizzes which are not presently indicated in the syllabus.
12) Students are responsible for all information missed due to absence or tardy. Demonstrations and information will not be repeated.
13) Students, on occasion, are expected to generate computer output outside of class.
14) The following process shall be used for the development of each course project.

Noncompliance with this process shall result in the lowering of project grade:

- job briefing
- research (thorough & organized)
- image gathering (create contact sheets)
- listing of words & ideas
- more image gathering/creation
- concept generation
- thumbnail sketches
- image modification/creation
- type explorations
- choose idea to execute
- digital roughs (2 stages)
- final

15) Desktop monitors may be turned on only during lab time. Laptops may be open only during lab time. In other words: Desktop monitors must be in “sleep” mode and laptop computers must be closed at all times, except lab time.
16) While in class, students may work ONLY on assignments pertaining to this course—not assignments from other courses.
17) While in class, students may ONLY access web sites and information from web sites that pertain to this course.
18) Student’s cellular phones must be turned to “silent” during class.
19) With the exception of emergencies, students may only walk out of class during lab time and breaks.
20) Students are advised not to eat in the classroom. Food should be consumed before class, during the break and after class outside of the classroom. All drinks must be capped when not being consumed.
21) On occasion, your instructor will contact you through email. It is imperative that you either access your university email account or have it forwarded to your regularly used email account.
22) Students wishing to bring visitors to class must first make arrangements with the Art Office.
23) Projects may be resubmitted within 2 weeks of original deadline for a new grade.
24) At the end of the semester, all students must upload a folder containing reduced-size PDFs (compatible with: Acrobat 4.0 and later) of all of their work to the classroom instruction computer. Pictures or scans of analog assignments is acceptable.
25) Delivering both outstanding work and more than what is expected is encouraged.

Attendance and Participation

Attendance is required and is a strong determinant to the students’ success in the course. Roll will be taken and absences beyond 3 will lower the final grade. Students with absenteeism in excess of 4 classes will be encouraged to drop the course. In order to improve student ability to communicate effectively, both orally and in writing, and to help students gain experience in criticizing the work of others constructively, students are encouraged to participate actively in all class discussions. The University emphasizes group interaction in the classroom. If a student is absent, his/her benefits received from classroom involvement are lost—as are contributions which otherwise could have been made to the learning of fellow students. Students are responsible for all material assigned or discussed in class. Students are discouraged from leaving the class during critique, discussions and demonstrations.

Late Work

Deadlines: All completed assignments will be delivered on the due date promptly at the beginning of class. Late work will not be accepted. An absence is not an excuse for a late project.

Essential to the mission of CSUN is a commitment to the principles of academic integrity and ethical behavior. Because the integrity of the academic enterprise of an institution of higher education requires honesty in scholarship and research, academic honesty is required at CSUN. Adherence to the Academic Honesty Policy reflects the commitment of our community to the value of learning and our core principle of social responsibility.
Definitions of Academic Honesty
1. CHEATING is the act or attempted act of deception by which a student seeks to misrepresent that he/she has mastered information on an academic exercise that he/she has not mastered.
2. FABRICATION is the use of invented information or the falsification of research or other findings in an academic exercise.
3. FACILITATING ACADEMIC DISHONESTY is intentionally or knowingly helping or attempting to help another commit an act of academic dishonesty.
4. PLAGIARISM is the submission of another’s work as one’s own, without adequate attribution. When a student submits work for credit that includes the words, ideas or data of others, the source of the information must be acknowledged through complete, accurate, and specific references, and, if verbatim statements are included, through quotation marks or indentation as appropriate.

Writing Center
Students having difficulty with writing assignments are encouraged to contact the Writing Center at:
http://www.csun.edu/s/lrc/writing/.html

Code of Student Conduct
Information may be viewed online at http://www.csun.edu/a&r/soc/studentconduct.html

Field Trip Policies
Besides being required to sign 1) an Informed Consent Form and 2) a Vehicle Authorization Form, students must also include their name on 3) a list of those attending the field trip. They may also be required to sign a Guest Confidentiality Form from the particular business to be visited.

Students with Learning Disabilities
If you have a learning disability or feel that you may have a learning disability, it is suggested that you contact the Center on Disabilities (codss@csun.edu; 818-677-2684). You may be encouraged to register in order to be eligible for accommodations.

Weekly Schedule

Week 1: Mon Jan 20  Martin Luther King Day
Wed Jan 22  General Introduction —Guidelines—Reading Assignments Introduction to Notebook (due Nov 19)
Introduction to Celebrity Graphic

Week 2: Mon Jan 27  Celebrity Photo Approval—Lab—Discussion on Design Process, Concept through Execution
Wed Jan 29  Questionnaire—Critique of Celebrity Graphic thumbnails—Discussion of Elements & Principles of Type—Text Introduction (BGD: Discussion on pp 6–21)—Graphic Design Legend Biography (due Oct 8)

Week 3: Mon Feb 3  Lab; Individual assistance provided to students
Wed Feb 5  Critique of Celebrity Graphic computer roughs (round 2)—Lab—Individual assistance provided to students
Corporate Design (BGD: Discussion on pp 42–66)—Discussion on Trade Publications—Questionnaire due

Week 4: Mon Feb 10  Lab—Individual assistance provided to students
Wed Feb 12  Field Trip—TBA—11:30-1:15

Week 5: Mon Feb 17  Critique of Celebrity Graphic comps—Discussion on the Elements & Principles of Design
Introduction to Ad Reproportionment assignment—Lab
Wed Feb 19  Advertising Design—Introduction to Time Sheets—Lab—Review of Ad Tear Sheets
Advertising and Branding (BGD: Discussion on pp 112–131)

Week 6: Mon Feb 24  Critique of Ad Reproportionment thumbnails—Discussion on Basic Elements of Advertising Design—Lab
Wed Feb 26  Critique of Ad Reproportionment pencil or computer roughs (round 1)—Lab
Week 7: Mon Mar 3  Lab—Individual assistance provided to students—Book Design (BGD: Discussion on pp 66-85)

Wed Mar 5  Critique of Ad Reproportionment pencil or computer roughs—Graphic Design Legend Biography due—Lab—Individual assistance provided to students

Week 8: Mon Mar 10  Critique of Ad Reproportionment comps—Introduction to Experimental Type Booklet
Work on Experimental Type Thumbnails

Wed Mar 12  Work on Experimental Type Thumbnails—Lab—Information Design (BGD: Discussion on pp 100–111)
Review for Midterm Exam—Individual assistance provided to students

Week 9: Mon Mar 17  Midterm Exam—Selection of Type Thumbnails for Development
Demonstration of Illustrator Methods—Lab

Wed Mar 19  Critique of Experimental Type Digital Roughs (round 1)—Music/CDs (BGD: Discussion on pp 86-99)
Lab—Demonstration of Illustrator Methods—Individual assistance provided to students

Week 10: Mon Mar 24  Critique of Experimental Type Digital Roughs (round 2)—Lab—Individual assistance provided to students

Wed Mar 26  Lab—Individual assistance provided to students

Week 11: Mon Mar 31  Cesar Chavez Day

Wed Apr 2  Critique of Experimental Type Digital Roughs (round 3)—Discussion on the Grid and other Layout Systems—Lab—Environmental Design (BGD: Discussion on pp 131-141)

Week 12:  Apr 7–12  Spring Break

Week 13: Mon Apr 14  Review of Finished Experimental Type Panels; Critique of Cover, Contents and Introduction; Discussion and Demonstration on Page Sequence and Multi-Paneled Comping

Wed Apr 16  Assembly of Experimental Type Booklet—Interactivity (BGD: Discussion on pp 142–171)

Week 14: Mon Apr 21  Experimental Type Booklet due; Lab—Introduction to Legendary Designer Spread Motion (BGD: Discussion on pp 172–199)—Lab

Wed Apr 23  Preliminary Notebook Review—Editorial Design (BGD: Discussion on pp 21–41)—Lab

Week 15: Mon Apr 28  Notebook Due—Legendary Designer Spread Thumbnails Due—Advice to Designers, Design Business (BGD: Discussion on pp 230–309)—Discussion on Swiss, Bauhaus & Modernism—Lab


Week 16: Mon May 5  Legendary Designer Spread Digital Rough (Round 2)—Design Options (BGD: Discussion on pp 310-337)—Lab—Introduction to Printing Processes, Substrates—Individual assistance provided to students

Wed May 7  Design Education (BGD: Discussion on pp 338-357)—Lab—Individual assistance provided to students
Review for Final

Week 17: Mon May 12  10:15 am - 12:15 pm—Final Exam—Critique of Legendary Designer Spread

* Projects and their order may change at any time to fit the overall needs of the class.